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THE PROGRESS OF THE MUSEUM
DURING THE YEAR 1913AN ABSTRACT OF THE REPORT PRE-
SENTED TO THE CORPORATION

THE year 1913 has been a period of wide advancement in the Museum's activities. This growth is marked in three distinct fields — the increased efficiency of its personnel, the development of the various departments, and the extension of the Museum's educational functions beyond its most immediate province. The year has brought the deaths of J. Pierpont Morgan and George A. Hearn, which mean not simply the cessation of their generous gifts but the greater loss of their stimulating personalities. Mr. Morgan is succeeded in the Presidency by Robert W. de Forest who, through his long and intimate association with the Museum, his wise policies of organization, and his broad sympathies in the fields of education and art, is peculiarly fitted to direct the activities of the Museum with the best interests of the community ever in view.

Various changes have occurred in the staff and membership, but the total number of those supporting the Museum shows no increase over last year, indeed, a net loss of one member. Since the dues received from this source, combined with the income from the sale of handbooks and photographs, the receipts on pay days, and the interest on Endowment Funds constitute the sole income available to defray the expenses of administration, it is at once evident that a great increase in membership is necessary.

The fact that the Museum has done increasingly effective work in its own peculiar sphere is attested by a comparison of the number of persons visiting it during this year and last. The attendance in 1913 was 839,419 or an advance of 149,236 over the figures of the preceding year.

Both in the acquisition of collections and the facilities for their effective display, the Museum has made a notable advance during the year. By the bequest of the late

Benjamin Altman the Museum, and through it, the public at large, are made immeasurably richer in the possession of Chinese porcelains, of paintings, and other works of art of the rarest quality. Another great public benefactor is William H. Riggs who, by the gift of his collection of armor, has opened to all an opportunity to study the development of this particular phase of art. The Museum has directly acquired many objects, the greatest number being in the Departments of Decorative Arts—ceramics, lacquers, metalwork and textiles. This process of accessioning and cataloging involves an immense amount of labor, a "by-product" of which will be a glossary of terms used in describing works of art for the further help of students. To make the collections as complete as possible and thus to represent a consistent course of development in each branch, many purchases have been made, the total expenditure amounting to \$552,506.87. In the Department of Decorative Arts is a striking illustration of the increased facilities for proper display. In this wing the rooms have been so arranged as to portray most effectively and consistently the central idea or keynote of the particular period or style. To achieve this unity, backgrounds and artistic effects have been most carefully studied.

The building itself has been made in all possible respects the fitting repository for these art collections. The new extension, Wing H, has recently been opened and affords an opportunity for the effective display of Mr. Morgan's collection. Numerous changes have been made during the year for the purpose of further safe-guarding and of increasing the efficiency of the building.

To put these objects of art within the reach of all is in itself a highly educational work. But the Museum has assumed even wider functions through its various publications, its photographs, lectures, library, etc. By winning the interest and co-operation of the teachers the Museum becomes most closely connected with the work of the public schools. The lectures make possible a more comprehensive study of the collections and their gen-

eral significance. The photographs and lantern slides put within the reach of those unable to visit the Museum, some knowledge of the treasures it contains. Increased equipment in this direction is shown in the figures — the addition of 1,125 lantern slides and of 50,565 photographs. The publications, and 2,423 additional volumes in the Library represent one side, the 5,077 more people who used the books, the other side of the story. Two class rooms in the new wing have been placed at the disposal of students and teachers. In these very concrete ways the Museum has increased its educational functions.

To disseminate a knowledge of art and stimulate further interest and study is, after all, the Museum's primary function. In its broadest interpretation this means coöperation with all other agencies working for this end. Such was the Museum's association with the movement which resulted in the defeat of the amendment seeking to put a tax upon imported works of art. Such also is its assistance in the promotion of the Federation of Fine Arts. These then are the functions of the Museum and the manner in which it has fulfilled them. The friendliness and interest displayed on the part of the community is strong indication that the significance of these activities is understood. But gratitude should be accompanied by support. The Museum's income for administrative purposes last year was derived from the city's appropriation of \$200,000, receipts from admission and membership fees, sale of publications and interest on endowment funds. Most of the gifts and legacies are specifically designated for the purchase of works of art. With no proportional increase in income, the additional activities and expenses of the year resulted in a deficit of \$71,750, which was made up by the Trustees from other sources. It is therefore imperative that the income for running expenses be supplied more adequately by funds from its two main sources, — an increased endowment fund and a greater appropriation from the city. Only as the public realizes its obligations in this practical way can the Museum continue to progress and perform its functions in the community.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

THE accessions of the Classical Department acquired during 1913 have, with a few exceptions which still await shipment in Europe, now all been received at the Museum and are exhibited together in the Boscoreale Room, Gallery 10. They consist of fourteen marbles, twenty bronzes, six vases, twenty-two terracottas, thirteen examples of gold jewelry, and seven pieces of glass. With these is shown a marble bust of Tiberius which, though really a 1914 purchase, has just arrived from England and could therefore be included in the exhibition. Viewing these accessions as a whole, it can be said that they form throughout valuable additions to our department; but the collections chiefly strengthened are those of Roman sculpture and of Greek and Roman bronzes. In this article the marble sculptures will be described in detail; the other objects are merely enumerated and will be treated at greater length in subsequent numbers of the Bulletin.

SCULPTURES

Roman sculptural art was, as is well known, largely imitative. The Roman artists, or the Greeks residing in Rome, reproduced Greek works of the preceding periods, generally copying more or less faithfully the original which served as a model, but now and then combining styles of various epochs into one heterogeneous whole. But in two directions Roman art worked along original lines and achieved undoubted success, that of realistic portraiture and of decorative design.

These various phases of Roman art are well represented in our new acquisitions. A relief of Herakles carrying the Erymanthian boar is an excellent example of "archaistic" work (fig. 1). Herakles is represented advancing to the left, carrying the boar on his left shoulder and holding the club in his right hand. He is nude, except for the lion's skin which hangs over his back and is fastened in front; by his side